THE FIFTH ANNUAL

1982-1983

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CANADIAN VICTORY

A Canadian has taken out the top prize in the Commonwealth Youth Concerto Competition.

Violinist Kai Gleusteen, 16, from Calgary, impressed the judges with his interpretation of Dvorak to take out the $1000 first prize.

Swiss cellist and judge, Kurt Hess, said Kai's technique was solid, dynamic and controlled.

Sydney violinist, Kirsten Williams, 16, played "very well but was ahead of herself all the time," said Mr Hess. She received $600.

Canadian Kai Gleusteen

According to Tempura, "[illegible]
[illegible] and fire [illegible]

OBJECTIVES OF THE FOUNDATION

The Alberta Foundation for the Performing Arts was established in 1978 under the Cultural Development Amendment Act. The mandate provides the Foundation the opportunity to support innovative performing arts activity, enhancing and extending, but not duplicating existing programs of provincial subsidies, and to nurture a hospitable environment for cultural and artistic development in the creation, presentation, management, marketing and awareness of the performing arts. An important corollary of this mandate is the exposure of the talents of Albertans throughout the world.

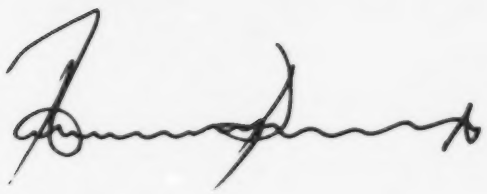
Dear Madam Minister,

It is my honour and pleasure to submit the Foundation's Fifth Annual Report, which I hope provides a useful record of our past year's activities.

The Board of the Foundation is deeply appreciative of the challenge and opportunity with which it has been presented in serving the performing artists and people of Alberta.

The members of the Board have asked me to convey to you their earnest hope for the Foundation's continued service to these ends in years to come.

Sincerely,



Tommy Banks
Chairman

The Hon. Mary J. LeMessurier
Minister of Culture
Government of Alberta
Room 131 Legislature Building
Edmonton, Alberta

INTRODUCTION

This report provides an overview of the Foundation's activities during the fiscal year 1982/83. The wide variety of projects supported demonstrates the scope of the Foundation's influence on the development of the performing arts and artists throughout Alberta.

17-YEAR OLD BRENT KRAWCHUK PRACTICES FOR PERFORMANCE
... more than a one-track mind

Pianist takes top honors

by Carol Frieser

An invitation to Victoria was both a honor and a shock for 17-year-old conservatory pianist Brent Krawchuk, who recently won an international competition in Purple, Crescendo.

Krawchuk won $500 and a guest appearance with the Pacific Chamber Soc achieving top honors in the Mozart Festival Young Artist Competition held Jan. 29.

In a recent interview, Krawchuk said he was very happy to win and looked forward to the experience of playing with an orchestra, but added, "the real thrill was to be selected by one of the judges to perform at a festival."

Victoria next year.

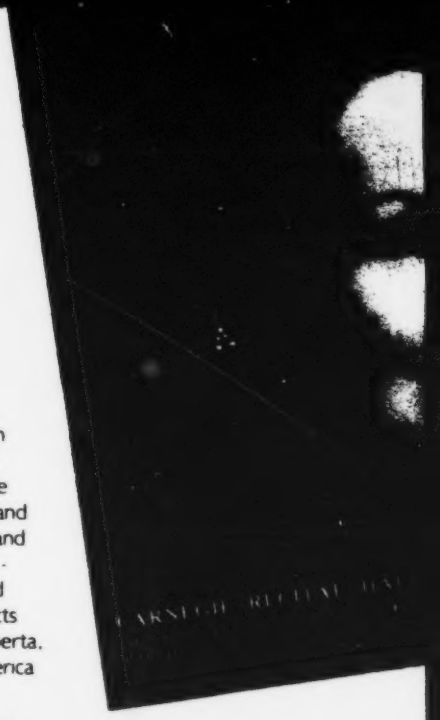
This is the second consecutive

During this period the Board continued to invest 75% of the Foundation's income from the Western Canada Lottery (Alberta Division) in a reserve fund. This fund serves to provide a current and long-term autonomous source of funding for the Foundation's grant program. At present the fund amounts to approximately $1.7 million and it is the Board's intention that, in coming years, this fund will continue to increase.

The Foundation has not been able to provide assistance to all eligible applicants. Nonetheless, during 1982/83 grants totalling $345,787 were awarded to 45 individual artists and arts organizations. A further $52,000 was released in the form of advances against royalties for projects involving the electronic media. A brief description of each of the projects that received assistance is included.

The Foundation continued to administer the provincial component of the Performing Arts Incentive Funding Program. Under this program the Foundation distributed a total of $178,975 in matching funds applied to the reduction of the accumulated deficits of major performing arts organizations.

ACTIVITIES OF THE FOUNDATION



The Foundation provides assistance to Alberta performing artists and arts organizations for specific projects. Since its incorporation the Foundation has been an enabling resource for 111 projects. Forty-five projects were awarded support during 1982/83, the largest number ever supported by the Foundation in a single year. The diversity of these projects is noteworthy and included:

- International Competitions and Auditions
- National and International Exposure
- Artistic Development
- Marketing of the Arts
- Research into the Economic Impact of the Arts
- Increased Efficiency through Co-operative Management
- Presentation of National and International Performing Arts Events
- Production and Distribution of Records and Video Tapes

Assistance was provided both directly and indirectly to individuals, small groups and large organizations, both amateur and professional, in all disciplines and forms of the performing arts - dance, film, mime, music, and theatre. Included were projects which reached all parts of Alberta, much of Canada, North America and the World.

Following are brief descriptions of the projects supported by the Foundation during 1982/83:

PROJECTS UNDERTAKEN BY INDIVIDUAL PERFORMING ARTISTS

One of New York's toughest critics described **Leslie Allison**'s debut performance as "a graceful program, gracefully sung." The New York Times review of the Edmonton soprano's Carnegie Hall recital opened doors to the offices of the artist managers and impressarios of New York and launched her international career.

Adele Baker, soprano, was supported for her audition tour to New York and her subsequent debut at Wigmore Hall in London, England.

Marilyn Engle was introduced to the sophisticated audiences of New York at her debut piano recital in Lincoln Centre.

Eleven year old **Cathy French** was awarded the opportunity to represent Canada and to perform with other young violinists from over 25 countries in the Yehudi Menuhin Violin Competition in Folkestone, England.

As a result of a Foundation-sponsored audition tour of Europe, **Frances Ginzer** was made the remarkable offer of a two-year contract as lyric soprano with the Badisches Staatstheatre in Karlsruhe, West Germany.

It was a victory for Canada when young Calgarian **Kai Gleusteen** took top prize at the Commonwealth Youth String Concerto Competition in Brisbane, Australia.

According to playwright **Warren Graves**, the best thing to come of his marketing trip to New York and Toronto is the fact that now his "phone is ringing!" Steady employment for a playwright of international calibre cannot be assumed and the Board of Directors was pleased to enable Mr. Graves the opportunity to tap a new and fruitful market for his work.

A European audition tour by soprano **Wendy Humphreys** led to her participation in one of the major competitions in Europe

at the International Summer Academy, the Mozarteum, in Salzburg, Austria.

In an effort to address the serious problem of adequate distribution of the recordings of Alberta musicians, **Andy Krawchuk** arranged a convention of recording industry representatives from around the province. The highly publicized and successful seminar initiated the formation of the Alberta Recording Association.

Seventeen-year-old **Brent Krawchuk** took top honours at the Mozart Festival Young Artists Competition in Pueblo, Colorado, and as first prize winner won a guest appearance with the Pueblo Chamber Orchestra and an invitation to perform at a festival in Vienna.

Judith Lebane took her "Stories and Songs of A.A. Milne" to market in New York and the measure of her success was the deluge of enquiries she subsequently received from orchestra managers throughout the United States and Canada.

Joan MacIsaac took guitar and accompanist and performed her unique brand of folk music throughout British Columbia as part of her now national performance circuit.

Harpist **Carrol McLaughlin** will travel far from her Grande Prairie home to participate in the 1983 Maria Korchinska International Harp Competition on the Isle of Man in August. The Foundation's assistance to Ms. McLaughlin also enabled her to accept an invitation to perform with the famous Royal Shakespeare Company in Stratford, England.

A film workshop, organized by **Jan Miller** and conducted by **Marushka Stankova**, offered Alberta directors and actors the opportunity to develop and apply their skills in the film and television media.

Dugald Nasmith honed his juggling skills in preparation for Universiade '83 street theatre at the International Juggling Convention in Santa Barbara, California.

Every professional and amateur performing arts organization in Alberta, and indeed in Canada, will benefit from the research study undertaken by **Dr. Clive Padfield** which compares the funding patterns of selected performing arts organizations in Edmonton and Calgary.

Trumpeter **Fordyce "Duke" Pier** and his accompanist **Eileen Keown** received travel subsidy for their introduction to the West German recital circuit.

A highly successful tour of southern Ontario by folksinger **Richard White** resulted in a nationally-broadcast radio interview and a significant number of bookings in eastern Canada for the up-coming season.

The 35th International Festival of Music and Architecture in L'Aquila Italy was dedicated to Canada with over 20 performances by outstanding Canadian artists, four of whom were from Alberta. The Foundation sponsored composer **Violet Archer**, soprano **Frances Ginzer**, cellist **Shauna Rolston** and pianist **Gloria Saarinen** as the western Canadian representatives to this internationally renowned cultural event.

PROJECTS UNDERTAKEN BY GROUPS AND ORGANIZATIONS

"Home Cookin' Encore" was the winner of the Foundation-sponsored **Best Musical Variety Award** at the 1983 Alberta Motion Pictures Industries Association (AMPIA) Awards.

Calgary's **Arete Contemporary Mime Troupe** gained valuable exposure to the eastern Canadian market through their performances in the Harbourfront Mime Series in Toronto.

Bard Productions received two awards in support of their project, **"Bits from the Bard"**, an audio-visual concept introducing Shakespeare to young people. The initial grant allowed for the completion of a market feasibility study for the concept in Toronto, New York, and Los Angeles and a further subsidy enabled **Larry Reese** and **Darryl Goode** to market "Bits" to the Children's Television Workshop (Sesame Street) in Pittsburgh.

Boite a Popices, a children's theatre troupe, attended the Canada Winter Games in Chicoutimi, Quebec as representatives of western Canada in the cultural component of the Games.

A tour of Australia and New Zealand by gospel pianists **Mel and Holden Bowker** opened a new market for the special talents of **"The Bowker Brothers."**

The Canadian Popular Theatre Alliance received assistance for the promotion of the Alberta theatre companies participating in the Bread and Roses Festival, a national festival of theatre which examines social and political issues.

ConSept, the touring choral septet of ProCoro Canada, completed a tremendously successful tour of Europe which included performances at the prestigious Akademie der Kunst in West Berlin and concerts in cathedrals and concert halls in Bonn, Amsterdam, and St. Martin-in-the-fields in England.

The Edmonton Jazz Society gained national prominence through the broadcast of the inaugural concert of the **Alberta Jazz Repertory Orchestra**. The orchestra was viewed as an exciting innovation which will provide Alberta jazz musicians an orchestral forum for their work.

Under the auspices of the Banff Centre, the **Hoobig/Moroz** piano trio was invited to represent the Centre and to perform before an international audience of music educators at the International Society of Music Education Conference in Bristol.

Japanese audiences loved the western flavour of performances by **Kompany!**, the dance troupe of the Edmonton Dance and Affiliated Artists' Society. Their exposure in Tokyo led to a year of bookings in a number of venues throughout Japan.

A grant was awarded to the **Society for Talent Education** in order that a representative group of Suzuki Method string students might attend the International Suzuki Conference in Japan where they will perform works by Alberta composers **Violet Archer** and **Allan Bell**. Following the conference the students will attend the Suzuki Summer School and then travel to Korea to perform in Seoul. An "ulterior motive" of the tour is to promote Alberta's bid to host this event in 1985 which would bring teachers and performers from around the world to Alberta and provide an unprecedented forum for local musicians.

The **Ukrainian Shumka Dancers** received a travel subsidy toward the cost of their participation in the Hong Kong Arts Festival. The dancers coloured this illustrious event with their brilliance of costume and performance.

The biennial **World Theatre Mosaic** held in Calgary under the sponsorship of the **International Amateur Theatre Association**, brought together several hundred delegates from 30 countries representing the finest in amateur theatre. Language difficulties were easily surmounted by the articulate acting of the participants and one of the most intriguing and exciting performances was staged by a Canadian Inuit group from Labrador.

ASSISTANCE PROVIDED TO COOPERATIVE PROJECTS

The **Alberta Ballet Company** and the **Banff Centre School of Fine Arts** were awarded support of the company's residency at the Centre during the summer months. The collaboration created an opportunity for aspiring professional dancers to work in the milieu and under the rigeurs of an operating professional company.

The **Alberta Playwrights Centre** is a jointly-administered venture by **Alberta Theatre Projects** in Calgary and **Northern Light Theatre** in Edmonton to encourage and develop the playwrights of Alberta. The two-year project will culminate in 1984 in a festival of the finest of the plays submitted, read, and workshopped by the Centre's dramaturgs. An exciting product of the first year of operation was the full-scale production by Northern Light Theatre of **"The Prairie Church of Buster Galloway"** by **Lyle Victor Albert**, a hitherto unknown Alberta talent. Playwrights in every community in the province are being encouraged to submit their scripts for review and possible development.

The **Association of Touring Professional Theatres of Alberta** is the product of a co-operative effort by nine professional companies from Calgary and Edmonton designed to coordinate and facilitate the touring of the member companies throughout Alberta. To date, over twenty-four Alberta communities have enjoyed world class entertainment brought to their doorsteps by the A.T.P.T.A.

Boite a Popicos (children's theatre) and **Les Pas de l'Oeust** (folk dance) have worked together combining forces and resources to create a co-operative arts administration facility which serves a number of smaller performing arts organizations in Edmonton. The facility is able to offer services, workshop and performance space to both English and French speaking groups.

ADVANCES AGAINST ROYALTIES

An advance to the **Canadian Music Centre (Prairie Region)** enabled their production of a monograph study of internationally acclaimed composer **Violet Archer** which will be published by The University of Toronto Press and promoted and distributed world-wide by the Canadian Music Centre.

perfection. Pess..
can't live that way.
your limitations and

Canadian

BY RICHARD NEWMAN

Gloria Saarinen was granted support for the production of a master tape for a state-of-the-art digital recording featuring her as solo pianist which will be distributed internationally.

Synergy Music Production Limited was advanced funds to market Alberta composer **Allan Bell**'s **"Encounters: 12 Duos for Young String Players"** at the Ninth International Suzuki Conference in Matsumoto, Japan. The Foundation was able to provide Mr. Bell the opportunity to be in Japan to promote his work in conjunction with the Canadian component's performances at the Conference.

Assistance was given to **Synthesized Artistic Productions of Canada Limited** for the development and marketing of a unique electronic cinematography technique. The revolutionary technique of creating computer generated effects will allow freedom to create scenes for film and video which might otherwise be impossible due to weather etc. or prohibitive due to expense (travel to Paris for a street scene, for example). Successful marketing of the technique will be invaluable to the electronic media industry in Alberta and may develop a "high tech" subsidiary in the province which will also create employment opportunities for many artists and technicians.

Ross Campbell's production of his rock album **"I'm Talkin' to You"** was granted support by the Foundation and promises to be a commercial success in an extremely competitive and lucrative market.

A number of projects which had been granted funds in previous years came to fruition during this fiscal year. Notable among these was **Northern Light Theatre**'s production of seven television public service announcements promoting all of the performing arts. Feedback from cable and broadcast stations throughout the province indicates the impact of the announcements in their communities through the increased public awareness of the performing arts. The Foundation is extremely pleased to be able to facilitate projects such as this which have potential for a long-term influence on the development of the performing arts in Alberta.

In 1980 **Gloria Saarinen** began the necessary preparations for her international performance debut. The financial support provided by the Foundation was instrumental in assisting Ms. Saarinen, solo pianist, to perform at the Abraham Goodman Hall in New York in the Spring of 1982. Her New York review launched her into the European market with performances in Amsterdam and London where she performed with the Allegri String Quartet in the prestigious Queen Elizabeth Hall and gained critical acclaim.

PERFORMING ARTS INCENTIVE FUNDING PROGRAMME

By meeting the criteria of (1) operating one fiscal year where income exceeded expenditure, and (2) reducing their accumulated deficits, the following organizations became eligible to receive matching grants amounting to one-third their deficits at June 30, 1980:

Alberta Ballet Company, Edmonton
Any Space Theatre Company, Banff
Catalyst Theatre, Edmonton
Edmonton Symphony Orchestra, Edmonton
Lunchbox Theatre, Calgary
Mime Light Theatre, Derwent
Theatre Network, Edmonton
Workshop West Playwrights Theatre, Edmonton

...ve got to know
...e the best of it."

British band Thompson Twins
... heavy on synthesizers

...s start conquest of Italy

...RAI. All appeared in the ...ilant opening production of ...a Mooniah with the Ottawa

The veteran of the festival among the Canadians has been mezzo-soprano Janice Taylor of

commission also included the prelude to Richard Wagner's opera Tristan und ...

BALANCE SHEET

AS AT MARCH 31, 1983

Statement A

ASSETS	**1983**	1982
GENERAL FUNDS		
Current:		
Cash	**$ 7,814**	$ 9,100
Short-term investments	**1,715,336**	1,381,500
Accrued interest	**9,874**	16,655
	1,733,024	1,407,255
Fixed:		
Furniture and equipment, at cost	**3,621**	1,300
Less: Accumulated depreciation	**928**	453
	2,693	847
	1,735,717	1,408,102
RESTRICTED FUNDS (Note 3)		
Current:		
Cash	**299**	153
Short-term deposits	**215,000**	297,000
Accrued interest	**2,954**	2,807
	218,253	299,960
	$1,953,970	$1,708,062
LIABILITIES		
GENERAL FUNDS		
Current:		
Accounts payable	**$ 2,715**	$ 410
Reserve (Note 5)	**1,575,733**	1,215,000
Operating surplus, Statement B	**157,269**	192,692
	1,735,717	1,408,102
RESTRICTED FUNDS		
Current:		
Bank loan	**62,000**	
Unexpended funds, Statement C	**156,253**	299,960
	218,253	299,960
	$1,953,970	$1,708,062

The accompanying notes are part of these financial statements.

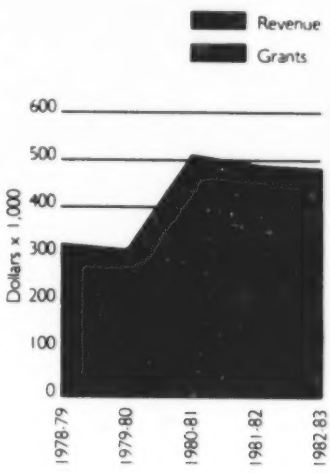
STATEMENT OF REVENUE, EXPENDITURE AND OPERATING SURPLUS

FOR THE YEAR ENDED MARCH 31, 1983

Statement B

	1983	1982
REVENUE		
Western Canada Lottery Alberta Division	**$480,978**	$488,125
Investment income	**200,023**	203,672
Transfer from restricted funds, Statement C	**178,975**	181,701
	859,976	873,498
EXPENDITURE		
Grants		
Regular programme	**290,734**	227,823
Performing Arts Incentive Funding Programme	**178,975**	180,839
	469,709	408,662
Administration		
Salaries and employee benefits	**22,564**	19,917
Travel	**15,068**	7,533
Honoraria	**14,450**	8,600
Rent	**3,694**	2,700
Telephone	**2,732**	1,585
Supplies	**2,077**	986
Meetings	**1,735**	1,947
Insurance	**647**	647
Postage	**571**	464
Depreciation	**475**	149
Miscellaneous	**944**	747
	64,957	45,275
	534,666	453,937
Excess of revenue over expenditure	**325,310**	419,561
Operating surplus at beginning of year	**192,692**	139,225
	518,002	558,786
Appropriated to reserve (Note 5)	**360,733**	366,094
Operating surplus at end of year (Note 4)	**$157,269**	$192,692

Comparative Analysis of Revenue from the Western Canada Lottery (Alberta Division) and Grant Monies Disbursed



STATEMENT OF RESTRICTED FUNDS

Statement C

FOR THE YEAR ENDED MARCH 31, 1983

	1983	1982
Grants received from the Province of Alberta, Department of Culture (Note 3)	$ -	$465,000
Add: Interest on short-term investments	35,268	16,661
	35,268	481,661
Less: Transfer to general funds, Statement B:		
Grants paid	178,975	180,839
Administration expenses	-	862
	178,975	181,701
Excess of revenue over expenditure	(143,707)	299,960
Unexpended funds at beginning of year	299,960	
Unexpended funds at end of year	$156,253	$299,960

STATEMENT OF CHANGES IN FINANCIAL POSITION

Statement D

FOR THE YEAR ENDED MARCH 31, 1983

	1983	1982
Funds were provided from:		
Operating surplus	$ 325,310	$ 419,561
Depreciation	475	149
	325,785	419,710
Funds were applied to:		
Purchase of fixed assets	2,321	113
Increase in working capital	323,464	419,597
Working capital at beginning of year	1,406,845	987,248
Working capital at end of year	$1,730,309	$1,406,845
Working capital is represented by:		
Current assets, Statement A	$1,733,024	$1,407,255
Less: Current liabilities, Statement A	2,715	410
	$1,730,309	$1,406,845

NOTES TO THE FINANCIAL STATEMENTS

ENDED MARCH 31, 1983

Note 1 Authority

The Alberta Foundation for the Performing Arts operates under the authority of the Cultural Foundations Act, Chapter C-40, Revised Statutes of Alberta 1980.

Note 2 Significant Accounting Policies

These financial statements have been prepared in accordance with generally accepted accounting principles except that revenue from the Western Canada Lottery Alberta Division is recorded on a cash basis. The amount of revenue receivable from the Division at the year-end is indeterminable and is, therefore, not reflected in these financial statements.

Furniture and equipment is depreciated at the rate of 15% per annum on the diminishing balance.

Short-term investments consist of term deposits at cost and Treasury Bills at amortized cost.

Note 3 Restricted Funds

A grant of $465,000 was received by the Foundation in 1982 from the Province of Alberta, Department of Culture, to administer a Performing Arts Incentive Funding Programme. Approved grants disbursed and administration expenses are included in the statement of revenue, expenditure and operating surplus under the headings of grants and administration expenditure respectively. The amount of $178,975 (1982 $181,701) is shown as a transfer from restricted funds in the statement of revenue, expenditure and operating surplus.

Note 4 Approval of Grants

As at March 31, 1983, the Foundation had commitments totalling $156,919 (1982 $120,675) in respect of grants approved but not disbursed where certain conditions are still to be met by the applicants.

Note 5 Reserve

By a resolution of the Board of Directors seventy-five percent of the funds received from the Western Canada Lottery Alberta Division in any fiscal year are to be retained and invested by the Foundation, thus providing a long-term and autonomous source of future funding for the grant programme. During the year, $360,733 (1982 $366,094) was appropriated from operating surplus for this purpose.

Note 6 Approval of Financial Statements

These financial statements were approved by management on July 6, 1983.

AUDITOR'S REPORT

To the Directors of The Alberta Foundation
for the Performing Arts

I have examined the balance sheet of The Alberta Foundation for the Performing Arts as at March 31, 1983 and the statements of revenue, expenditure and operating surplus, restricted funds and changes in financial position for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Foundation as at March 31, 1983 and the results of its operations and the changes in its financial position for the year then ended in accordance with the disclosed basis of accounting described in Note 2 to the financial statements applied on a basis consistent with that of the preceding year.

Edmonton, Alberta
July 6, 1983

C.A.
Auditor General

SUMMARY

During 1982-82 a significantly increased number of projects were supported by the Alberta Foundation for the Performing Arts through direct financial assistance and by advancing funds against projected royalties. The provincial component of the Performing Arts Incentive Funding Program was administered by the Foundation for the second year, ensuring Alberta performing arts companies' access to the available matching Federal monies.

The diversity of projects funded by the Foundation this year reflects the vitality of the performing arts scene in Alberta. The Foundation looks forward to its continued involvement with the performing arts and foresees an ever-increasing role in their future development. In fact, in light of the challenges presented by the present economic situation, the Board views the Foundation's role as being even more critical to the continued health and quality of this province's performing arts.

BOARD OF DIRECTORS

Chairman	Tommy Banks, EDMONTON
Vice-Chairman	Paul Crossfield, CALGARY
Secretary	Robert M. Cook, ALBERTA CULTURE LIAISON
Treasurer	Eric Geddes, EDMONTON
Directors	Ted VanEeken, EDMONTON
	Anne Green, CALGARY
	Charles MacLean, CAMROSE
	Earl May, CALGARY
	Alexandra Munn, EDMONTON
	Sukumar Nayar, GRANDE PRAIRIE
	Steve Wild, LETHBRIDGE
	Audreen Yaremchuk, EDMONTON
	William Yule, SIDNEY, BRITISH COLUMBIA
Consultant	Arnold Edinborough, TORONTO, ONTARIO
Executive Director	Julie Kennedy, EDMONTON

POOR

QUALITY

ORIGINAL